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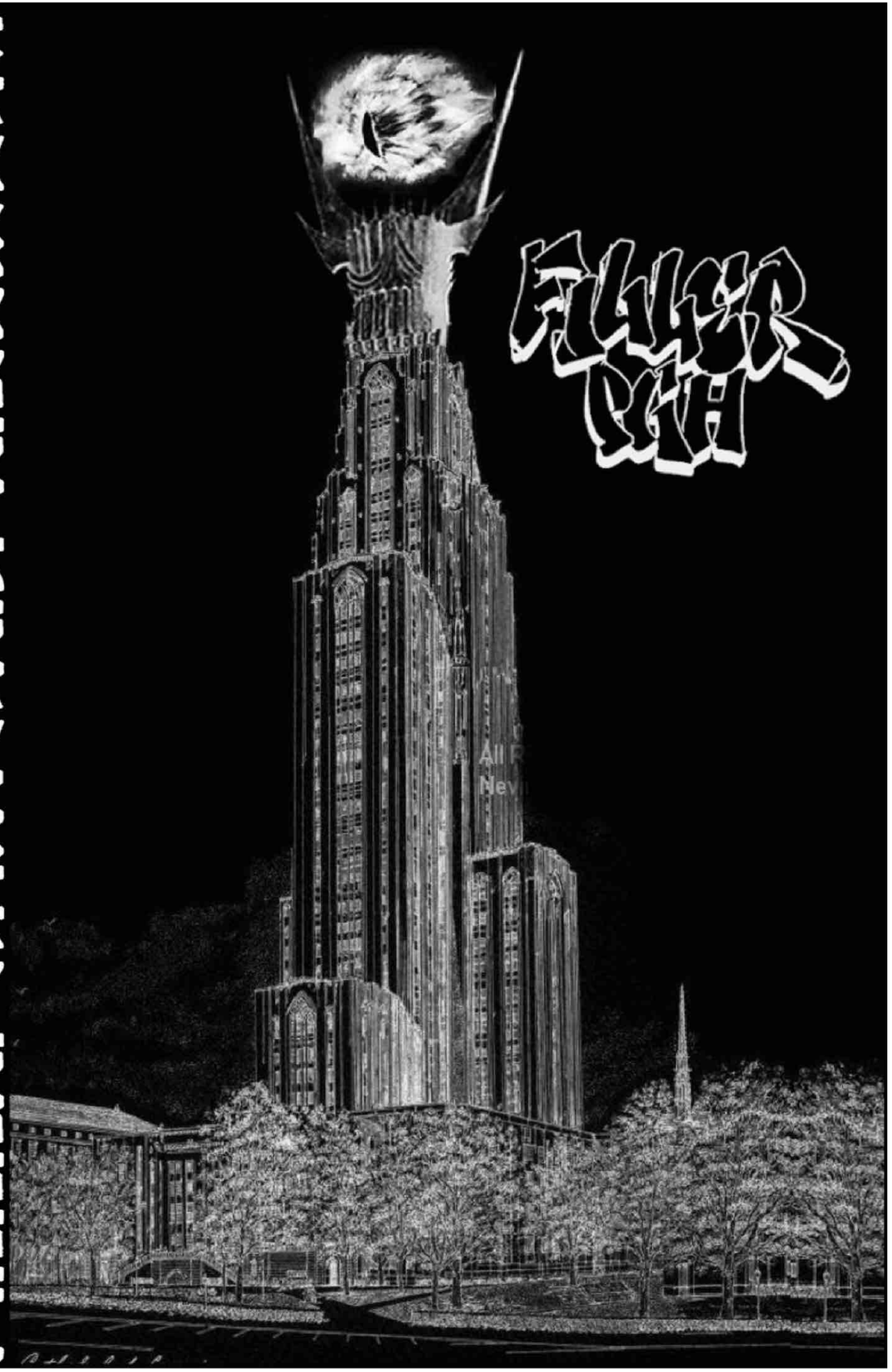


FILLER

PITTSBURGH

VOL I.

NEWS // MUSIC // INTERVIEWS

PUNK // HARDCORE // HARM REDUCTION // GRAFFITI
SQUATTING // ANARCHY // D.I.Y. // PROBABLY MORE

$KY YUNG GIVE ME BACK

SQUATTERS RIGHTS
AN UPDATE ON LEGISLATION IN PA

EQT COLLABORATORS
A BRIEF LIST OF NAMES & ADDRESSES

a zine for the kids in the D.I.Y. movement
free to copy & distribute.... *161 // 1312*

DECEMBER 2019

Filler has been around since 2012, but it's never been much of a coherent project. We're more or less an informal collection of punx & anarchists that support each other's projects & use the name *Filler* whenever it's convenient.

Anyone can hit up *Filler* for promotion, zine-formatting, cheap or free bulk printing, tabling/ distribution, anonymous publishing, bike repair, web archiving & probably some other stuff... depending on who's checking the email.

If folks like the project, they can offer their own resources to expand what *Filler* as a collective is capable of doing. Stick around & they'll get access to the social media accounts, website & email.

The idea is simple enough: mutual aid.

fillercollective @ riseup . net
filler_pgh @ protonmail . net

we're really bad at checking our email(s), responding in a timely manner, or doing anything but shit-posting on twitter @pgh_autonomy ...

This issue exists thanx to the efforts of some Filler kids who wanted to promote & write about local music & the DIY ethic/ culture.

These days, Filler is...

- A zine distro that offers free printing / formatting / distribution / promotion for radical writers, bands, artists, vandals & organizations in Pittsburgh.
- The name of a sporadically published zine, ***like this one.*** This is volume 2, issue 1 for no reason other than we've dropped like 8 or 9 zines since *Filler* #6 came out in 2016, so it makes no sense to call this one #7.
- A DIY countermedia platform that signal-boosts / publishes news that's relevant to local anarchists & other autonomous radicals.
- A free-to-anarchists recording studio.
- An informal collective consisting primarily of burnt out organizers, queer punx, sex workers, bad writers & (recovering) addicts who are really conflicted as to whether or not this bulletin point constitutes bullshit liberal identity politics.
- A collective front for pushing projects like Addicts Autonomous Distro, autonomous electronics repair, PARKING LOT BANDITS, OMNIA DELENDA SUNT & Goat Farm Poetry Society.

F: *What gear / DAW / plugins do you use to record?*

$: I use Ableton Live 10, and I only use plug ins that come with it. I have a Scarlett Focusrite interface/microphone

F: *What do you write about?*

$: I write about everything I deal with in real life but particularly things I want to get off my chest. I take pride in the authenticity of my lyrics and I don't filter anything. My music is like my diary.

F: *Got any advice for kids who are trying to start making emo-rap / get plugged into the scene?*

$: Make music based on what you want to hear and not what you think other people want to hear. Allow other artists' music and your own real life experiences to influence you.

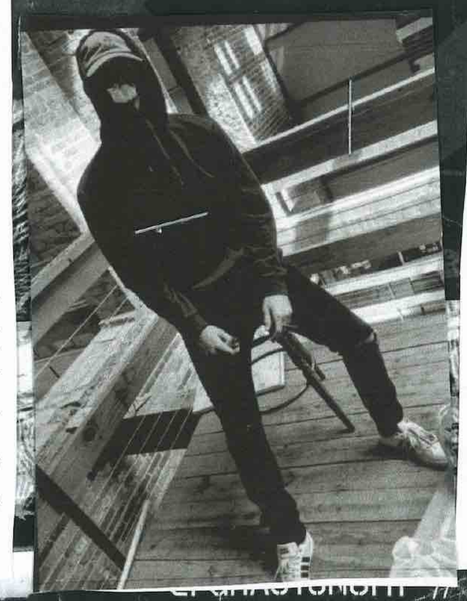
Write from personal experience because when you're writing about something you actually have gone through and your energy is genuine, that same energy will be felt by those listening.

F: *If you could tell anyone in the world to fuck off, who would it be?*

$: Roy Daytona <3

F: *Anything you'd like to add?*

$: I have 2 projects coming soon. An EP called wakingupdead2 and an EP called Frozen Hearts & Broken Stars.



You can support $ky Yung by checking out his music on soundcloud and most other streaming platforms, or by following him on instagram @sky_yung_

@FILLER_PGH

"Vulnerability & introspection are two themes that this genre has pushed further than any other genre in my opinion, so naturally allowing yourself to be vulnerable is a trait that is admired within the scene."

***F:** What's the underground emo-rap / alternative hip-hop scene like?*

$: The alternative trap scene is saturated, I find a new artist to listen to every week. The fact that there are so many talented artists makes it a very competitive scene but it also allows for a lot of friends to be made and, for the most part, everybody is very supportive of each other.

***F:** It seems like this scene is built on a strong DIY ethic—most artists seem to do a lot of their own recording & frequently collaborate with other artists and producers. Who have you been collaborating with lately? How do you think collabs impact the genre/scene?*

$: I definitely agree, most of the friends I've made in the scene mix/master all of their own music. I do think collabs are a big part of the scene, I've found so many of my favorite artists through features with somebody I've already been listening to. I make a lot of music with a collective from my hometown: Trapson, $ob Zombie, and Roy Daytona. Trapson & Zombie taught me how to record and we have tons of songs together. Lately, I've also been working a lot with YvngCrow. He's a really cool artist from Texas and we've become good friends over the last year. We've got a couple tracks out already but more on the way. I'm also working on a project right now and I'm going to have some great artists I've recently become friends with on there. So far I'm gonna have Heygstr, Dampszn, and Yates XV on it but there'll probably be a lot more.

THE KIDS ARE DIY
AN INTERVIEW WITH SHIN GUARD

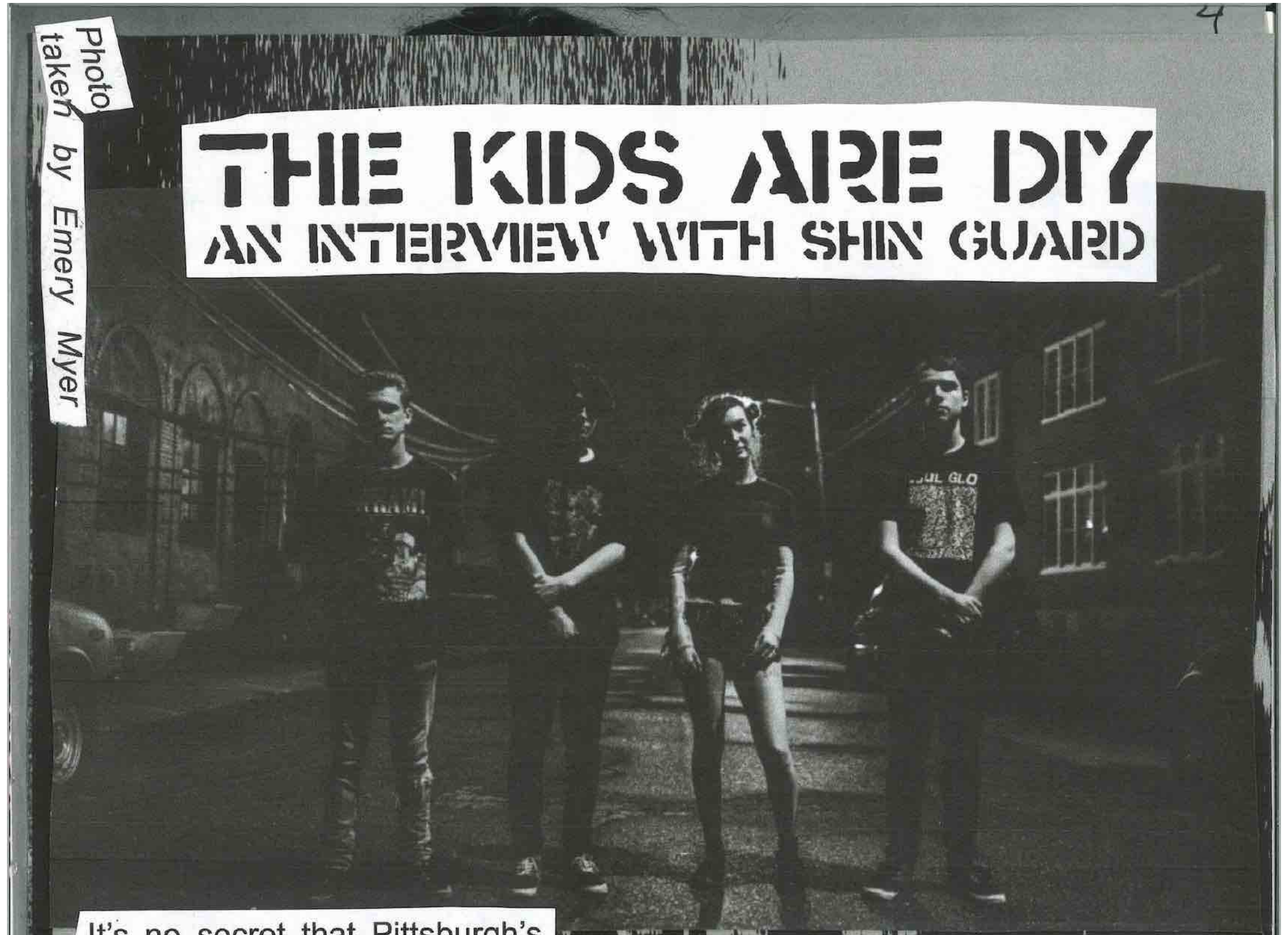


Photo taken by Emery Myer

It's no secret that Pittsburgh's (thriving) DIY music scene is fractured by genre, geography, and age. We've got the South Oakland indie/emo kids, the Hazelwood folk-punk/hippie types, the Polish Hill crust punx, the (fill in your own neighborhood / stereotype combo here), etc. But every so often there's a band that comes along and draws in folks from just about every corner of this big small town. Shin Guard is one of those bands.

Shin Guard is a hardcore act whose blasts and breakdowns are just as heavy as their most atmospheric interludes. In 2019 alone they've self-recorded and produced two albums: a full-length, "2020," and a 12" split with For Your Health (Ohio), titled "Death of Spring." Emotional, conscious, talented, and young, Shin Guard remains rooted in the local DIY community, even now as they're starting to blow up.

cult followings in the genre, the artists have become a voice for the mental health and addiction crises that our generation faces as a whole.

***F:** Joints, spliffs, or blunts?*

$: Blunts, blunts, blunts.

***F:** What's something that you wish you knew when you first got into making music?*

$: I wish I knew how isolating it can be.

Most people don't understand how big of a scene the underground actually is and are super quick to write you off. You definitely have to be comfortable being an outcast and wearing your heart on your sleeve, which is something most people will try to tear you down for. You have to develop a hard head and focus on the supporters and not the people casting other judgements.

***F:** What's your take on the war on drugs? How do ya feel about cops?*

$: I think it's pretty stupid that addicts are treated like criminals rather than people suffering from a disease. More focus needs to be placed on rehabilitation & support rather than punishment for possession. Cops make me super uncomfortable and I avoid them as much as possible.

***F:** What's your recording/creative process like?*

$: My recording process is very raw. I record in my room or my friends rooms & I rely heavily on getting in the right vibe or mindset. All of the best songs I've made were recorded in under 45 minutes. I either am in the mindset to record or I am building inspiration and waiting until I catch a particular vibe to go off of. All of my lyrics are authentic and are pretty reflective of the mind state I was in while recording them.

F: *I hear artists in the underground emotrap scene don't perform many live shows (unless their recorded music starts blowing up). Is this true? Why aren't there more underground shows?*

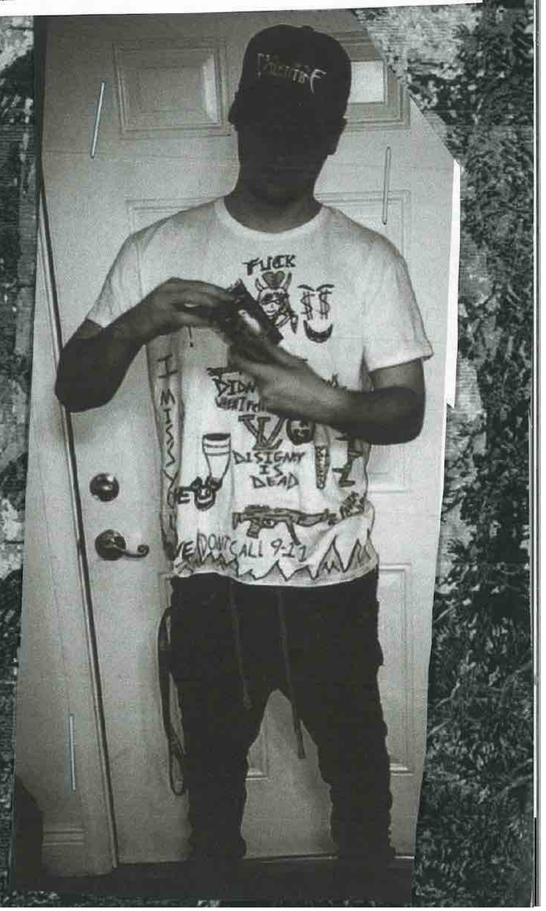
$: I think one reason is that the vast majority of the artists who make this genre of music suffer from anxiety/depression, or else they wouldn't be making this type of music. I also think it depends on the area you are in. There's actually a ton of shows and tours depending on where you live, but they are definitely less frequent compared to other genres.

F: *So you mentioned a lot of artists suffer from anxiety / depression—a fact that's definitely reflected in the lyrical themes of a lot of artists in the scene—why do you think that is?*

$: I think there's been a spike in anxiety within our generation in general, largely due to the expansion of the internet, social media & other technology. I think the artists' lyrical content is due to the fact that most of the artists in this scene view music as an outlet and a way to make sense of their struggles.

Vulnerability & introspection are two themes that this genre has pushed further than any other genre in my opinion, so naturally allowing yourself to be vulnerable is a trait that is admired within the scene.

Then you also have listeners who are drawn to this genre that are already dealing with issues like anxiety and addiction, so when they hear somebody else put their own thoughts and feelings into words it can be therapeutic and make the listener feel less alone. I think that's why you see a ton of



With their 2020 tour only a few weeks away, Shin Guard guitarist, lyricist, and vocalist Owen Traynor was cool enough to find some time between booking shows and attending class to answer some questions for *Filler.*

We talk about the DIY ethic and community(ies), the band's radical shift in sound and style, their recording process and upcoming tour, and a whole bunch of other shit. Check it out!

Filler: *Who is Shin Guard? How'd yinz meet?*

Owen: We're 4 people playing heavy and intricate music. We've had some lineup changes but we met through high school and going to shows.

F: *Where was your first show? What was it like?*

O: It was in Jake's parents' basement, we invited all of our friends from high school so there were about 50 people there. It was very hype, some stuff got broken but that's the way it goes.

F: *In an interview on No Static At All, you mention that I Hate Myself was a big influence on Shin Guard circa "Five Songs," the four song EP (2017). Since then, your band's sound and lyrics have ventured into some far darker, heavier, and oftentimes pretty chaotic territory. What's behind this shift in your sound? What are some newer influences on the band?*

O: We wrote all of Five Songs and Cerebral while we were still in high school. It was a weird time in my life, as it is for a lot of people, and I felt the only way I could convey my emotions was through this music. After recording Cerebral, our original guitarist quit the band. Alex asked to join and everything became better instantly. They enabled us to be more technical, therefore opening us to so many more possibilities. Another facet of our shift in sound is our dissatisfaction with the state of the world. I think a lot of our musical peers have their lyrical content and ethics as separate entities. I use Shin Guard to voice my feelings on many matters, whether it be oppression, depression, death, love, etc. Regardless of the topic, the passion behind the lyrics is consistent.

F: *If you had to distill all the musical and emotional intensity of Shin Guard into a single slogan or sentence, what would it be?*

O: Bangers only.

F: *Did Epstein kill himself?*

O: Nope.

F: *So there's a lot of hype around your band these days, and its definitely well-deserved. But I've noticed there's something about the hype around you guys that doesn't really come up when talking about other local bands — your age. Even though DIY is (or at least should be) an all-ages movement, do you feel like your age ever impacts your experience in the scene? Is there any generational tension? Have you ran into any ageist bullshit?*

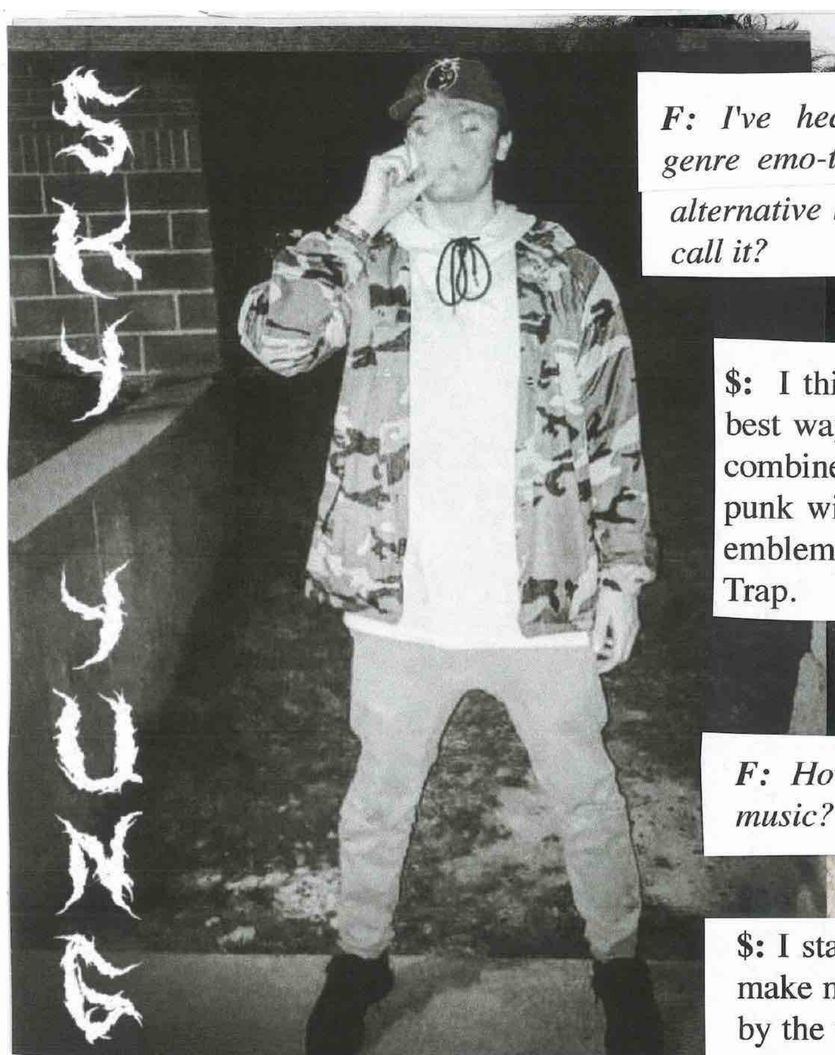
O: Being zoomers has been a double-edged sword. We get a lot of admiration for being young and proficient, but a lot of bands we love don't take us seriously sometimes. Most people our age don't make the type of music that we do, so it can get kind of lonely, but also it is a great feeling to be different.

F: *As a band that has produced and released much of its own music, what does DIY mean to you?*

O: DIY has been everything to us. Everything we have done has been on our own terms so far. We know the way that we want things done better than anyone else would. That being said though, we would not be opposed to breaking that if our creative intent remains intact.

F: *What do you love about Pittsburgh DIY? What do you want to see more of? Is there anything that you think the scene/community needs to seriously work on?*

O: It's a very warm scene. It has gotten a lot better over the years and people have been more vocal about problematic things. Though I love Pittsburgh DIY, I feel that the scene is very



F: *I've heard people call this genre emo-trap, soundcloud rap, alternative hip-hop... what do you call it?*

$: I think Alternative Trap is the best way to describe it. The beats combine elements of alternative & punk with the hard 808's that are emblematic of modern Hip-Hop/ Trap.

F: *How long you been making music? How'd you get started?*

$: I started trying to learn how to make music sometime in 2017 but by the time I actually learned how to record was right around New Years of 2018. Part of me always wanted to make music but it wasn't until 2016 when I saw Peep & Tracy blending emo/ alternative with trap music that I really thought about doing it. Once I found their music I started to find tons of artists who blended my favorite genres in a way I didn't think was possible back then, and I knew I wanted to try to make my own music.

Gen Z hit their late teens & early-20s during a time when every preceding generation's underground had, to varying degrees, already been recuperated, commodified & integrated into popular culture. A lot of the kids who spent 7th grade bumping Silverstein's *Discovering the Waterfront* on the bus ride to school probably never had much of a local DIY scene to plug into. *Born too late to hear three different local bands cover Blink-182's 'Dammit' every Friday at the VFW / Firehall / Moose Lodge, born too early to be welcomed into an established DIY scene* … or something like that.

"I feel like the internet made it so kids our age are constantly flooded with all the world's problems at an earlier age than any previous generation. What makes something punk or hardcore or emo isn't really about what it sounds like, it's more about leaning into our experience of dealing with all the bullshit. When I hear sad music, it doesn't make me sad —it reminds me that I'm not alone. It reminds me that there is a movement of kids like me who want to unpack this shit together. We make music so we can find each other."

So on that note, if you don't consider emo-rap to be a part of DIY punk & hardcore, then you haven't been paying attention. Here's our interview with $KY YUNG.

Filler: *Who are you? How would you describe your music? Who are some of your influences?*

$ky Yung: I'm a recording artist from Pennsylvania. I would describe my songs as retellings of my personal life experiences. I have too many influences to name them all but to name a bunch of underground artists I love to listen to: Hammy, 93feetofsmoke, BamSavage, 9tails, Pink Cig, PpgCaser, Capoxxo & icy tears. I also love Peep, Tracy, Brennan Savage and a ton of emo bands. Some of my favorite bands growing up were Silverstein, The Used, B4MV, Sum41, Underoath… pretty much all of the popular punk & emo music from the 2000s. Lately I've been getting into some more hardcore, like VARIALS & Wolf Down.

white and not as charitable as it could be. I wish that DIY folks and punks would get along better. I think it would go a long way if there was a meaningful goal that both scenes wanted to accomplish. In Boston, I went to Sheer Queer Fest where the fest of LGBTQ+ bands raised money for UAINE (United American Indians of New England). There was no scene beef with the DIY kids and punks, it was all love and communal greatness. I don't book shows very often but I feel that I should start doing it again and create local showcase charity shows. As a white person, I think it's more and more important that I should use my platform to do something that has an impact and inspire others to do the same. I worked with an experimental band called Not Your Friends and we agreed to donate all of the money from Bandcamp to PAAR (Pittsburgh Action Against Rape). I know it isn't much but I am still doing anything I can to be helpful. I think we should also give media like *Filler* and S.C.A.M. a platform at DIY shows. It doesn't take a lot of effort to set up another table with their media. Education should always be an ongoing process and this would go a long way if this were to happen.

F: *A lot of your lyrics are situated at the intersections of personal turmoil and social war. On the bandcamp page for your 2018 album, Cerebral, there's a quote from the Italian anarchist Errico Malatesta, "Hate does not produce love, and by hate one cannot remake the world." Is Shin Guard also a political project? If so, what does that mean to you? What does that look like for your fans?*

O: I don't consider Shin Guard a political project. I am emotionally invested in the corruption of the world around us. The circumstances we live in are emotionally disturbing to me. I feel complicit if I don't say anything about it.

F: *Hey uh… so this one time a while ago a few Filler kids broke into Cafe Verona because a friend of ours forgot their wallet… will you forgive us?*

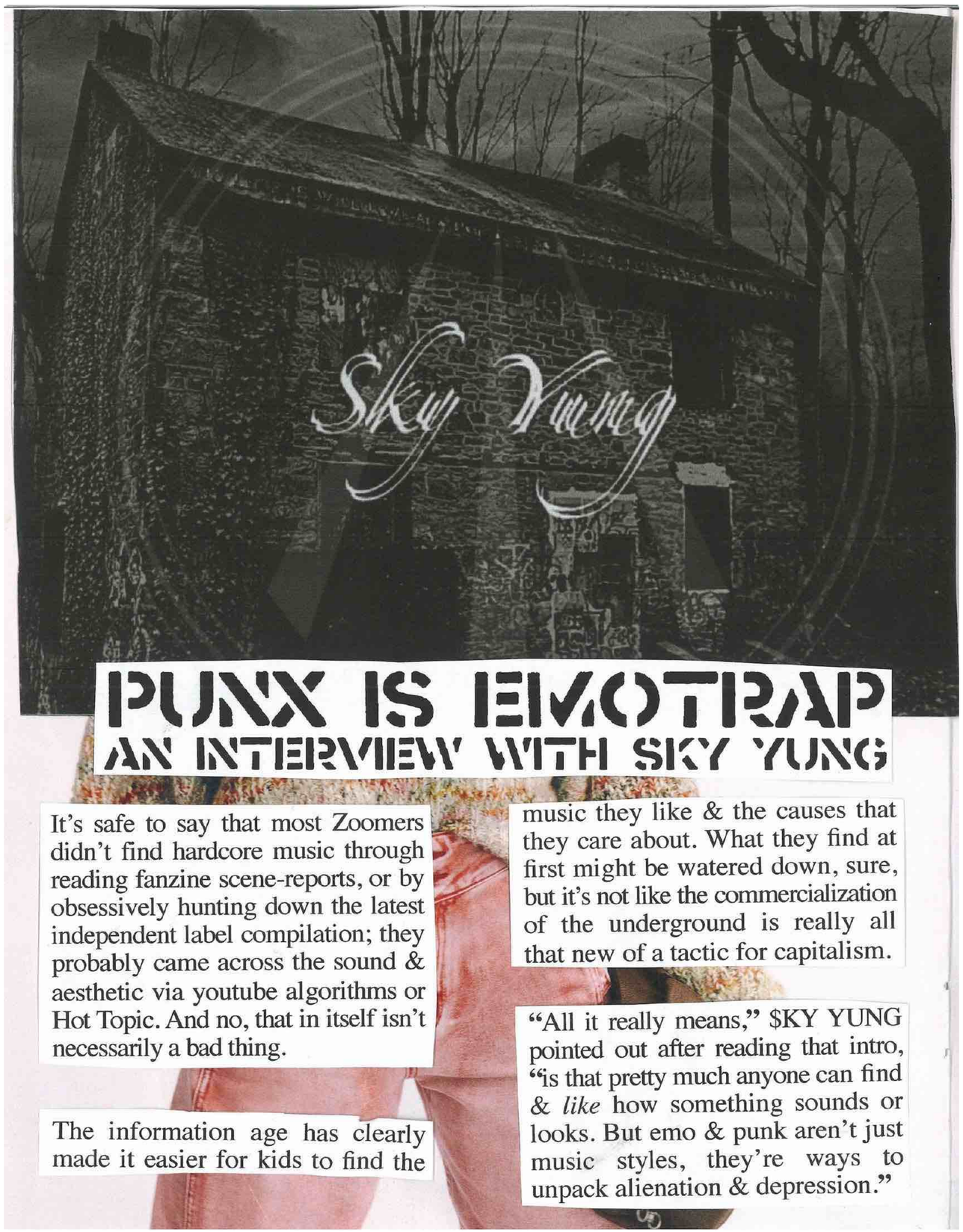
O: Never.

F: *I first caught you guys play back in March at Cafe Verona with For Your Health (Ohio), Plague Walker (Indiana) and Give Me Back (Pittsburgh, demo coming soon!)—an entire bill stacked with politically-charged emotional hardcore, and everyone absolutely killed it. Later that spring, Shin Guard and For Your Health dropped one of my all-time favorite splits, "Death of Spring." Is this the beginning of new wave of skramz / hardcore? Is this the prelude to the RAWRing 20s???*

O: I guess so! I think there's been a resurgence of this type of music. With revivals like this, I think the genre improves. I feel like I would be making this type of music even without the newfound hype surrounding the genre.

vinyl/shirts/tapes can be obtained from Twelve Gauge Records, Middle-Man Records, I.CORRUPT.RECORDS, and Quiet Year Records

F: *What's the relationship between you and FYH? What do you think the Pittsburgh and Columbus DIY scenes have to offer each other?*



PUNX IS EMOTRAP
AN INTERVIEW WITH SKY YUNG

It's safe to say that most Zoomers didn't find hardcore music through reading fanzine scene-reports, or by obsessively hunting down the latest independent label compilation; they probably came across the sound & aesthetic via youtube algorithms or Hot Topic. And no, that in itself isn't necessarily a bad thing.

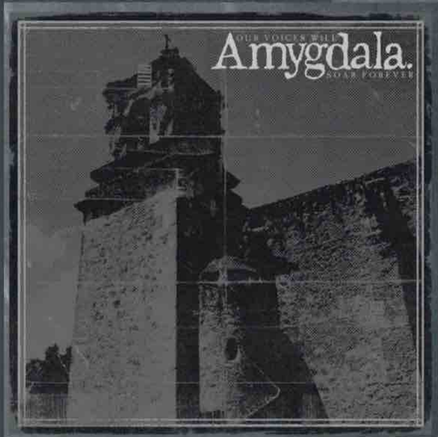
The information age has clearly made it easier for kids to find the music they like & the causes that they care about. What they find at first might be watered down, sure, but it's not like the commercialization of the underground is really all that new of a tactic for capitalism.

"All it really means," $KY YUNG pointed out after reading that intro, "is that pretty much anyone can find & *like* how something sounds or looks. But emo & punk aren't just music styles, they're ways to unpack alienation & depression."

SOME MORE FILLER FAVORITES - 2019

HETEROFOBIA
QUEREMOS VER EL MUNDO ARDER

Hardcore / post-punk / rawgoth from Mexico. For fans of GLUE, MUJERES PODRIDAS, EXIT DUST, HUMO, EXIT ORDER



AMYGDALA
OUR VOICES WILL SOAR FOREVER

Hardcore / emo-violence / melodic crust from Texas. For fans of. xCLEARCUTx , BLEED THE PIGS, CLOUD RAT, NU POGODI!

HERïDA / TARSIUS TARSIER — Split
Emo-crust / melodic hardcore / screamo from Spain. For fans of EKKAIA, DESZCZ, MYTERI & crusty screamo in general

SHORT FICTIONS
FATES WORSE THAN DEATH

Politically-charged emo that sometimes drifts into skramz territory, based here in Pittsburgh

O: We are best friends. We were all in one van together for a whole month and survived somehow. We've only played in Columbus a few times so I don't have the insight on their scene as well as I should have. Hayden from FYH told me that they have more Pittsburgh fans than Columbus fans. Every time we play Columbus now, it's a great time. It can feel more intimate sometimes. The people are very welcoming and it goes off!

***F:** Sup with tour? Where you going, who you playing with? What are you excited/nervous about?*

O: If everything falls into the right place, 2020 is going to be a tour heavy year for us. We plan to go all over the country and even out of it. We've made a lot of friends this year and we'll be touring with some of them! I have nothing but excitement for this. I'm only nervous about potential vehicle troubles and bad weather, but that's the way it goes.

***F:** How did you get into recording music?*

O: I love making music but the biggest obstacle was figuring out how to record it. It ended up being my biggest passion.

***F:** What DAW do you use, and are there any plug-ins you'd recommend?*

O: I use Ableton, Logic, and Pro Tools. I recommend iZotope, Fabfilter, and Waves plugins.

***F:** What gear do you use to record?*

O: It's been different every time depending on the resources I have at the time, but I use a lot of different mics (Shure, Audio-Technica, Audix, etc.) that I've bought and I've borrowed a lot of my friends' equipment as well. I've record into Scarlett, Zoom, and Behringer interfaces.

***F:** What do you wish you had known when you first starting recording / mixing?*

O: How compression works, the effect of mastering, etc. There's always something to learn and recording/mixing techniques are contextual. There's no right way to do one particular thing.

***F:** Do you master your own mixes, and if so what's that process like for you?*

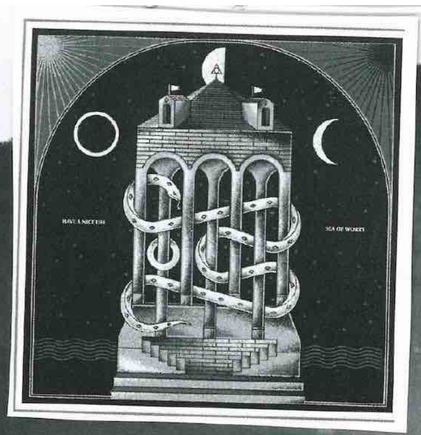
O: I usually do, it can get very intense and time-consuming because it's very intricate and you can lose your mind while doing it. Your ears get so used to the frequencies that you have to step back at some point and revisit it.

***F:** Anything you want to add?*

O: Support your friends, give hugs, be the change you wanna see, riffs, etc.

***F:** Thanks so much for taking the time to talk with us! And double thanx for bringing some Filler zines on your upcoming tour!!!*

"I don't consider Shin Guard a political project. I am emotionally invested in the corruption of the world around us. The circumstances we live in are emotionally disturbing to me. I feel complicit if I don't say anything about it."

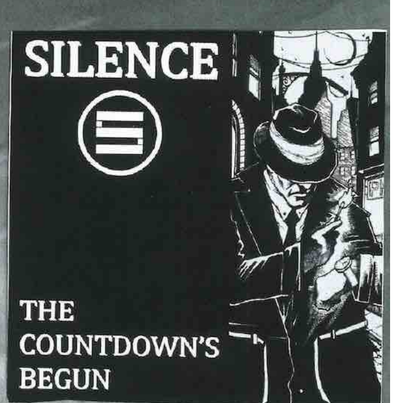


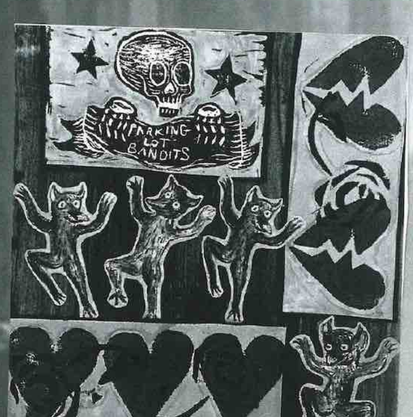
HAVE A NICE LIFE — Sea of Worry

Connecticut post-punk / doomgaze / surf rock but yr drowning / droning experimentation. For fans of The Notwist and albums that flow naturally from beginning to end.

SILENCE — The Countdown's Begun

Anarcho-punk / peace-punk / goth from Pittsburgh. For fans of THE MOB, PAWNS, and anything that sounds like an anti-fascist version of Morrissey. Play Alone Records // Profane Existence





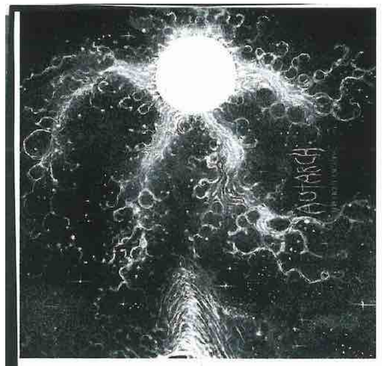
PARKING LOT BANDITS — Some Call it Utopia

Pittsburgh folk-punk that treads seamlessly between crust & pop. Alleged *Filler* accomplices.

FAVORITE ALBUMS OF 2019

Howl of Dynamite – STORM OF SEDITION

Black metal / crust punk from Canada. "Amoral, anti-humanist, and individualist. An expression of our rejection of this world, of domination and slavery, our hatred of civilization, and our desire for anarchy." Side note: the lyrics on this album have significantly influenced a few *Filler* kids.

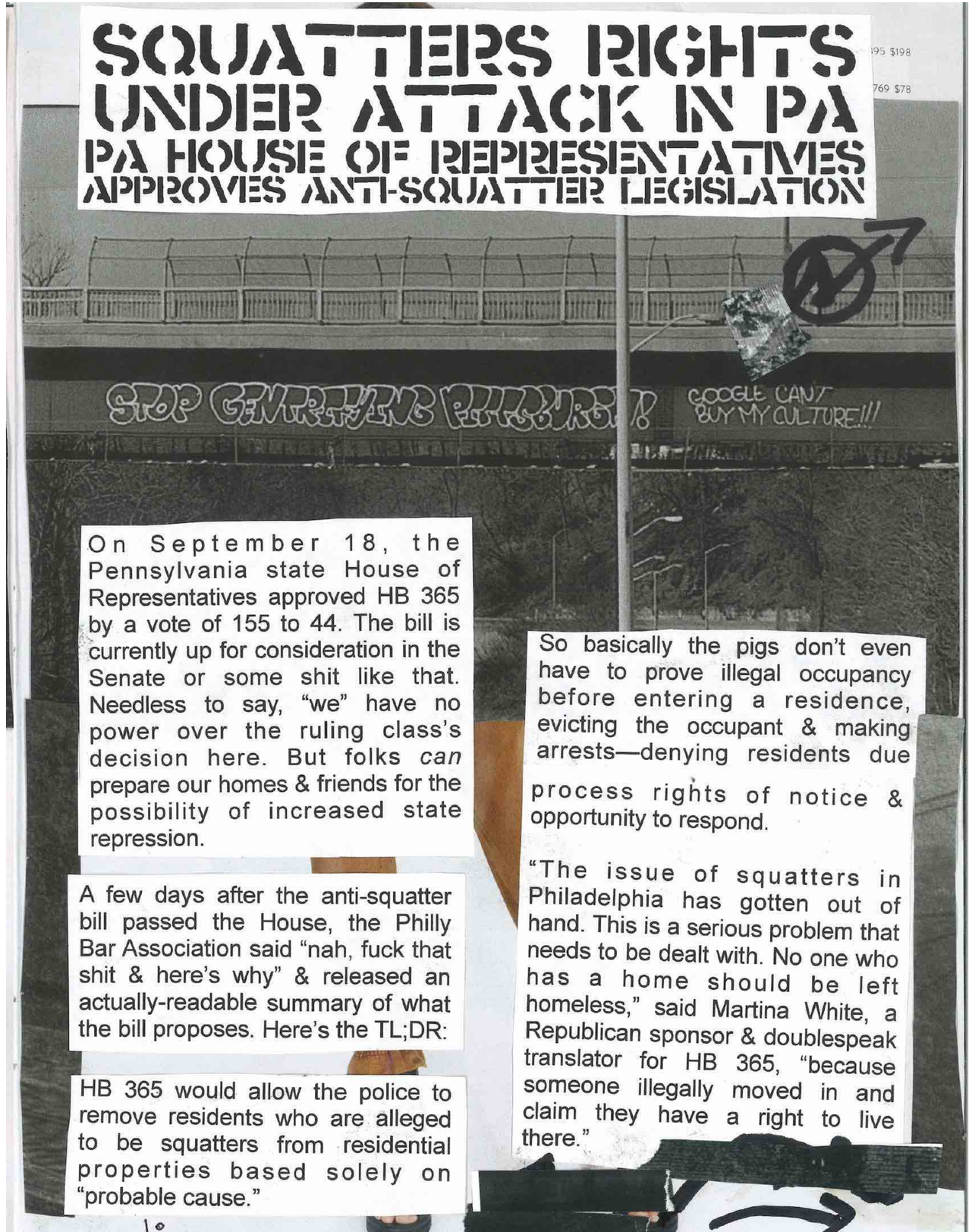


AUTARCH – The Light Escaping

Asheville emo-crust. For fans of MORROW, ANOPHELI, EKKAIA, ARCHIVIST, REMAINS OF THE DAY & space documentaries. Vinyl out now via The Plague of Man Records, Replenish Records, and Profane Existence.

SQUATTERS RIGHTS UNDER ATTACK IN PA

PA HOUSE OF REPRESENTATIVES APPROVES ANTI-SQUATTER LEGISLATION



On September 18, the Pennsylvania state House of Representatives approved HB 365 by a vote of 155 to 44. The bill is currently up for consideration in the Senate or some shit like that. Needless to say, "we" have no power over the ruling class's decision here. But folks *can* prepare our homes & friends for the possibility of increased state repression.

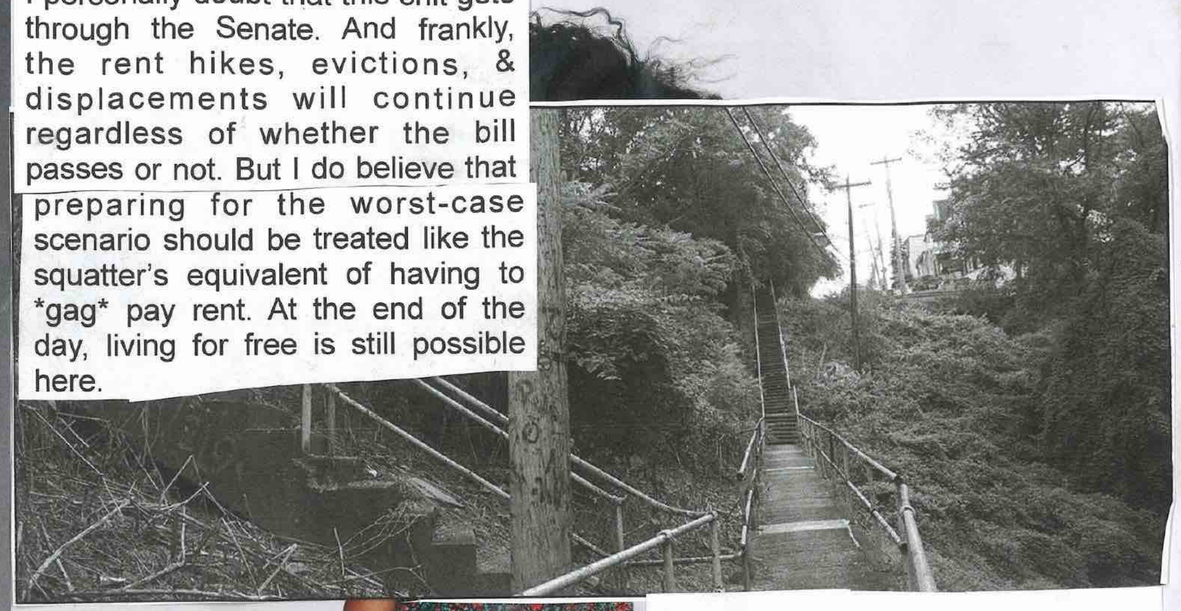
A few days after the anti-squatter bill passed the House, the Philly Bar Association said "nah, fuck that shit & here's why" & released an actually-readable summary of what the bill proposes. Here's the TL;DR:

HB 365 would allow the police to remove residents who are alleged to be squatters from residential properties based solely on "probable cause."

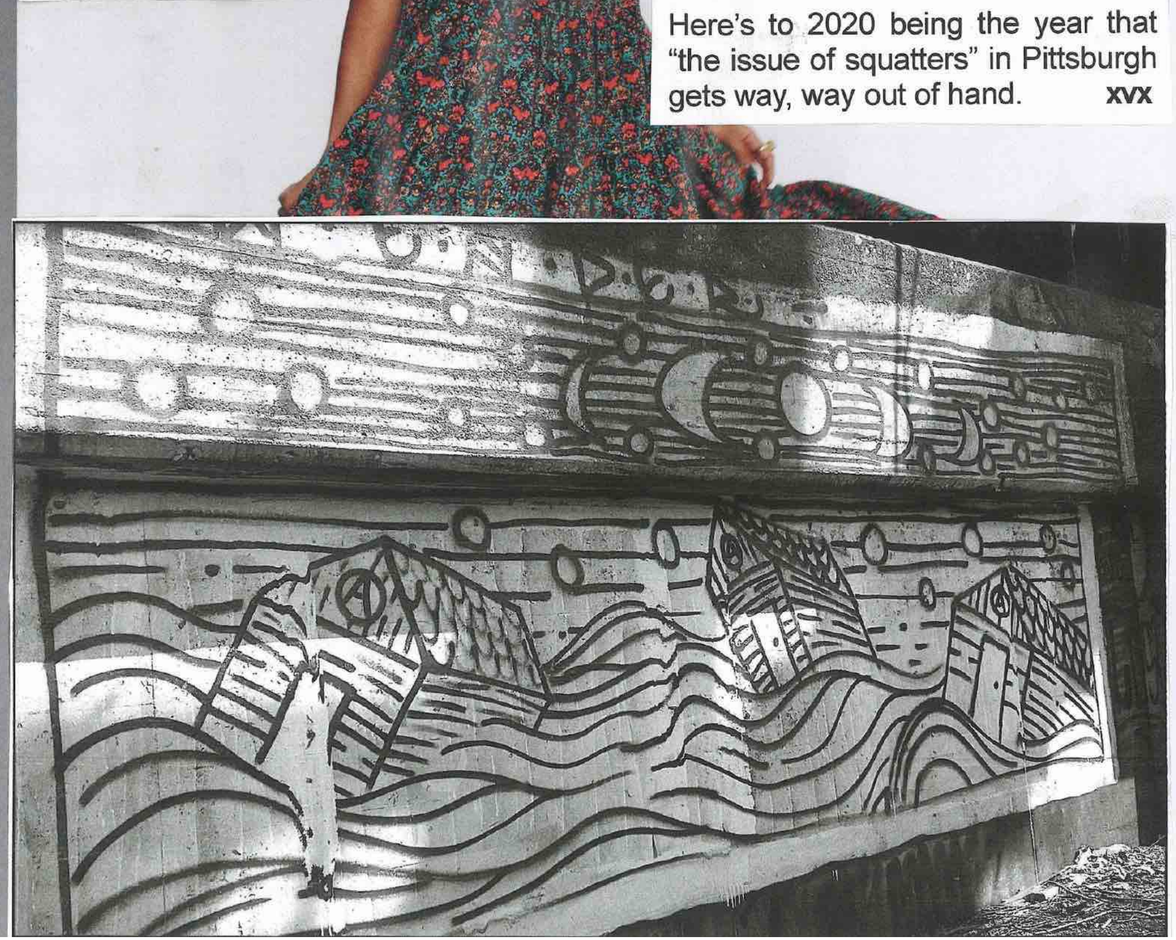
So basically the pigs don't even have to prove illegal occupancy before entering a residence, evicting the occupant & making arrests—denying residents due process rights of notice & opportunity to respond.

"The issue of squatters in Philadelphia has gotten out of hand. This is a serious problem that needs to be dealt with. No one who has a home should be left homeless," said Martina White, a Republican sponsor & doublespeak translator for HB 365, "because someone illegally moved in and claim they have a right to live there."

I personally doubt that this shit gets through the Senate. And frankly, the rent hikes, evictions, & displacements will continue regardless of whether the bill passes or not. But I do believe that preparing for the worst-case scenario should be treated like the squatter's equivalent of having to *gag* pay rent. At the end of the day, living for free is still possible here.



Here's to 2020 being the year that "the issue of squatters" in Pittsburgh gets way, way out of hand. **xvx**



EQT COLLABORATORS IN PITTSBURGH

The EQT Corporation is the largest natural gas producer in the United States, making them a leader in pushing the world over the edge into climate catastrophe. EQT is also a lead developer of the Mountain Valley Pipeline, a project that communities in West Virginia and Virginia are fighting against to protect their right to safe water, soil, and air.

What many don't know is that EQT has its tentacles in numerous organizations, sponsoring local "green" and "progressive" events in an attempt to buy public opinion and distract from their ecocidal project.

By identifying and targeting these organizations, we can pressure them to cut their ties with EQT. We can short circuit the flows of capital that EQT has established in Southwestern Pennsylvania. This brief list of "progressive" organizations is by no means comprehensive, and a complete list of EQT partners (and major investors like PNC bank) is available on the internet. WE ARE NOT RESPONSIBLE FOR WHAT YOU DO WITH THIS INFO ☺

1. **Delta Foundation**
   - Sold the rights to the Pride March to EQT... these jags think they can sell Stonewall's memory to fracking bro's.
   - Office Address: 911 Galveston Ave, Pittsburgh, Pennsylvania
   - Office Phone Number: (412) 322-2800

2. **Carnegie Mellon University**
   - Received over $800,000 from EQT since 2013
   - Office Address: 5000 Forbes Avenue, Pittsburgh, PA 15213
   - Office Number: 412-268-2000

3. **Allegheny Conference on Community Development**
   - Community "development" organization that sucks anyway!
   - Has taken over $300,000 from EQT since 2013
   - Office Number: 412 281-1890
   - Office Addresses: 11 Stanwix Street, 17th Floor, Pittsburgh, PA

4. **WQED**
   - Responsible for public educational programming
   - Has taken over $300,000 since 2013
   - Office Number: (412) 622-1300
   - Office Address: 4802 5th Ave, Pittsburgh, Pennsylvania 15213

It's about negating passivity and reimagining the spaces you inhabit, assessing the possibilities that your every action could open up.

It's about the decisions you make every single day, from the ways you choose to get your food to the ways you choose to eat it.

It's about understanding the things you do as already being part of an insurgent project.

The movement is everything that you're already fucking doing — here, now, individually, collectively.

It's about that rush of euphoria that hits when your projects start introducing you to all sorts of punx, plugs, insurgents, accomplices, rebel artists, mentors, lovers & collaborating organically *because you're never to meet a "new recruit" ever again.*

I don't need permission to escalate my own actions.

REPAIRING POWER CORDS

-MATCH WIRE GAUGE
-LOWER GAUGE (THICKER) WORKS

LINESMAN'S SPLICE

EXPOSE 3-5" COPPER

TWIST

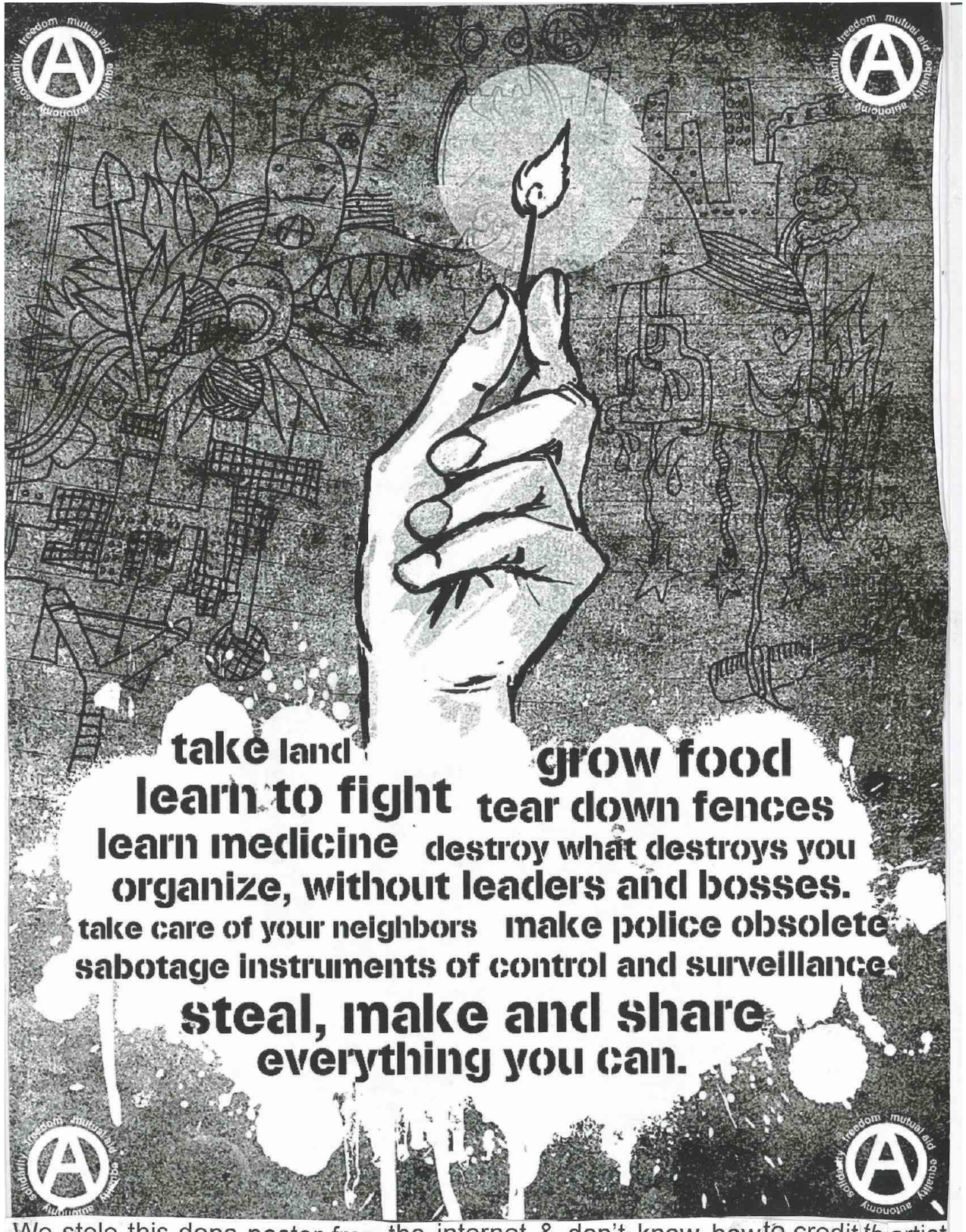
INSULATE

BLACK (HOT)
WHITE (NEUTRAL)
GREEN (GROUND)

16AWG

ELECTRONICS REPAIR @RISEUP.NET

Phone/Computer/Tool Repair



We stole this dope poster from the internet & don't know how to credit the artist

Maybe I'd rather focus on my relationships to the people & projects that I hold dear, because I know they are worth it. And besides — the punk, anarchist, queer & DIY scenes don't need me of all people to tell them when it's time to take the streets. And I don't need to wait around for the next mass protest to find a way to fuck shit up.

I'm still not sure what giving up on The Organized Left *actually* means though. I still want to fight. I still want a social war, not a social scene. But what I do know is what I want to be doing.

I think I'm going to try to start going to DIY shows & events again. I miss trying to enjoy myself, even if I end up spending half the event outside anxiously chainsmoking. Maybe I'll bring some food, or flyers for my friends' projects, or paint markers, or zines, or narcan & shit like that I can distribute or share. And maybe afterwards my friends & I will get into some crime & see what

"[redacted] WHEN I WAS A LEFTIST ORGANIZER, THE MOVEMENT THAT I IMAGINED MYSELF TO BE BUILDING WAS ALWAYS SOMETHING EXTERIOR TO MY LIFE– SOMETHING THAT TOOK PLACE OUTSIDE OF MYSELF, MY FRIENDS & THEIR PROJECTS, THE SPACES THAT WE INHABIT...

BUT "THE" MOVEMENT ISN'T ELSEWHERE.

sorts of actions can be easily learned & reproduced, what sorts of ideas & tactics will self-replicate. I've come to think that sorta thing is all a movement is about, anyway.

It's about participating, creating & building towards an ethic that draws lines in the sand.

It's about navigating social life & conflict with the intent to find each other through what we do, rather than what we say.

Leftist activism told me that the project emerged from the organization. My friends showed me that organization emerges from projects.

To me, it makes more sense for the movement to refer to a circulation of tactics, skills & projects within & between radical social scenes, and it sure as hell doesn't have much to do with the political organizations that fill my spam folder.

I mean like, my squatter friends do skillshares practically every week, but I guess I don't have to call it a skillshare if it's just my friend is explaining how to "flush" the compost toilet. That's called hanging out at Top Squat.

I wasted years on general assemblies and GBMs trying to force this sort of insurgent network into existence when all I had to do was just start paying attention to what was already going on, realize that I can't "organize" all of it into a coherent movement, and step back far enough to see *that's actually a good thing*.

I never want to wiggle my fingers for "consensus" again. I'm sick of attending "meetings" instead of just talking or working on shit with my friends. When I was a leftist organizer, the movement that I imagined myself to be building was always something exterior to my life — something that took place outside of myself, my friends & their projects, the spaces that we inhabit... but *"the" movement isn't elsewhere.*

No, I don't want to become a fucking politician. No, I personally don't have to excommunicate the people who I know are capable of growth, and neither do you. Maybe I don't even want to be an "activist," or an "organizer," or even a "leftist" anymore.

It honestly sucks that it took me so long to realize this.

★ = Pharmacy we've heard good things about!

WHERE TO GET NALOXONE?

Ask your local pharmacist: Do you have naloxone? Do you participate in the standing order? (You don't need prescription from a doctor.) You DO NOT need to explain WHY you need naloxone. Hand them your insurance card, or ask for lease expensive type if you pay cash.

For additional listings of participating pharmacies, go to: Allegheny County Health Dept: http://www.achd.net/overdoseprevention/index.html Or http://www.overdosefreepa.pitt.edu/find-naloxone/

- **Asti's South Hills Pharmacy - 250 Mt Lebanon Blvd., Pittsburgh, 412-561-2347** (will deliver) ★
- **Center for Pharmacy Services** –1860 Centre Ave, Pittsburgh, (412) 246-2036/ 246-0963 ★
- **Wilson's Pharmacy** - 4101 Penn Avenue, Pittsburgh 412-621-6471 ★
- **Medicine Shoppe** - 330 South Ninth Street, Pittsburgh 412-697-4880 ★
- **Heiber's Pharmacy** – 3500 5th Ave, Pittsburgh (Oakland) 412-681-6400
- **UPMC Health Center Pharmacy** -1515 Lothrop St. Pittsburgh 412-232-7672
- **UPMC Presbyterian Pharmacy** 200 Lothrop, Pittsburgh 412-864-0900

- **Hillman Cancer Center** Pharmacy– 5115 Centre Ave, Room AG 301, Pittsburgh 412-623-5999
- **Falk Pharmacy**, 3601 Fifth Avenue, Suite 211 Pittsburgh, PA 15213 412-623-6222
- **Lincoln Pharmacy** 232 North Avenue Pittsburgh, PA 15209 (412) 821-2379
- **Forbes Pharmacy** 3501 Forbes Avenue, Room 756 Pittsburgh, PA 15213 (412) 246-6160
- **Giant Eagle** – 6320 Shakespeare Street, Pittsburgh 412-361-5248

- **Jamison Memorial Hosp Pharmacy** – 1211 Wilmington Ave, New Castle, PA , (724) 656-4650
- **UPMC McKeesport Pharmacy**– 1500 Fifth Ave, 1 Shaw Bldg. McKeesport 412-664-3100
- **Genoa-Qol Healthcare Co, 331 Shaw Ave, McKeesport, PA 15132, (412) 664-6590 (PROVIDES TRAINING)** ★

- **Allegheny County Health Dept. 3441 Forbes Ave, Pittsburgh 412-578-8081**
- **Walgreens** – 133 W 8TH AVE in Homestead PA, 412-461-9782 ★
- **Adzema Prescription Pharmacy** 8105 Perry Highway Pittsburgh, 412-364-7000
- **Medicine Shoppe** 2665 Brodhead Road, Aliquippa, 724-375-5561
- **Hoffman's Drug Store** - 536 Franklin Ave, Aliquippa 724-375-4111
- **AHN Pharmacy** – 12311 PERRY HWY, WEXFORD, (878) 332-4118
- **Hometown Apothecary** – 807 3rd Avenue, New Brighton, 724-891-7383
- **Salem Crossroads Apothecary** - 195 Sheffield Dr Ste B, Delmont, (724) 468-5565
- **Medicine Shoppe** –709 Ligonier St, Latrobe,(724) 539-4565;
- **Towne Drugs** – 227 Commercial Avenue, Aspinwall, 412-782-2244

- **Norwin Pharmacy**-8731 State Route 30, Irwin 724-978-0110
- **Walgreens** – 4900 Library Rd. Bethel Park 412-854-9801
- **Rite Aid** –1956 Greentree Road, Pittsburgh, PA, United States Phone: (412) 563-3933
- Rite Aid -2100 Washington Pike, Carnegie PA Phone: 412-276-7077
- Giant Eagle – 200 Station Street (McDonald) Pittsburgh, PA

- **Rite Aid** - 975 Market St Meadville PA 814 336-3773
- **Jack's Pharmacy** - 285 Chestnut St Meadville, PA 814 336-1113
- **Rite Aid** - 4111 William Penn Hwy., Monroeville PA Phone: 412-373-5420
- **CVS Pharmacy** - 3893 William Penn Highway, Monroeville, PA, Phone: (412) 372-4079
- **Giant Eagle Pharmacy** 4010 Monroeville Boulevard, Monroeville, PA,

ONLINE TRAINING TO USE NALOXONE: PrescribetoPrevent.org/patient-education/videos/
ONLINE TRAINING FOR PHARMACISTS & PRESCRIBERS: PrescribetoPrevent.org/prescribers/

Prevention Point Pittsburgh
412-247-3404 www.ppgh.org or find us on Facebook Syringe Access Sundays 12-3pm,
5913 Penn Ave in East Liberty (PATF), Pittsburgh

DIY IS NOT A GENRE ...OR A FACEBOOK GROUP

AN INTERVIEW WITH GIVE ME BACK

GIVE ME BACK doesn't have a social media presence or a demo out yet, but that didn't stop them from playing a show in just about every DIY space in 2019. With that in mind, it makes sense that they tend to play to a wildly different crowd at every show. And that seems to suit them just fine.

GIVE ME BACK's style of hardcore doesn't fit neatly into any of Pittsburgh's established genre circuits. I've seen them be the lone hardcore act on an indie bill and I've seen them be the lone emo act on a hardcore bill. And when you factor in the band's refusal to water down their radical political message or "just shut up and play," you know you can count on their sets to shake up the routine.

GMB has gone through a few line-up changes since I first saw them last winter. Now that a year has passed, the band's developed their sound & will be dropping a demo soon (but more on that in the interview).

On a personal note, I also just wanted to say that GMB is also made up of some of the realest people I've ever had the pleasure of meeting. On a collective note, the kids involved in this issue want to thank the band for the [redacted] years of support they've lended to *Filler* as a project.

Anyways, so some *Filler* kids spammed GIVE ME BACK with a long-ass email full of interview questions and Alexa (vox) & Shea (drums) sent us some answers.

This interview has been slightly edited down so we could fit it in this issue. The full version will be available on the Filler website (eventually).

While I was hard at work trying to recruit strangers for the next meeting, or preaching the gospel of the Proper Position on some trending issue, or educating the public about the merits of yet another piecemeal reform campaign, my friends were busy growing together.

But that's nothing special; just the organic result of a few overlapping social circles & memes-only-plz signal groupchats, scattered across a few house venues, an art space, a couple oldhead squats & drunk punk bars, and this one place with a weird mix of queer bike punx and college kids.

Nothing special; no designated facilitator taking stack at dinner, no pressure to invite "everyone," no plan to link Events into a Campaign, or to even attend really. Obviously, the real political work was elsewhere.

But over the years, I noticed that my friends & their friends were doing wayyy radder shit than my "radical" organization. Here's a brief list of some of the things that emerged during the late 2010s from this uh... informal network of crews, houses & scenes (I guess?):

A graffiti crew, an urban garden, an anti-fascist patrol and workout schedule, an electronics repair workshop, a social center, a variety of accountability models, an Addicts Autonomous of sorts, an anarchist distribution center, a prisoner letter-writing night, several legal defense funds, many firearms trainings, a few waves of direct action groups, a dumpster CSA, a compost pick-up & drop-off, a poetry workshop, a recording studio, a neurodivergent support group, a begaydocrime sex worker crew, a homeless shelter, a traveller kid rest stop — the list goes on.

Its important to note that hardly any of these formations of people would ever apply such labels to themselves, and those that do are simply the ones who decided to give their project a name.

WHY I LEFT THE D.S.A.

...or the I.W.W. or P.S.L. or whatever

Leftist activism was the center of my life for six years...

and I regret the time that I wasted on it.

I used to treat organizing like a try-hard student treats a group project. Everyone's ideas, activity & efforts were only good if they were useful for whatever campaign I was working on.

I used to think accumulating strategic (read: *profitable*) alliances with other leftists and organizations was the only way to bring down the *ahem*

For starters,

"organizing" (whatever the fuck that actually meant) ended up becoming this ulterior motive that crept into even my most genuine friendships. Not that I gave much attention to those relationships in the first place; my sights were always set on spamming out emails & event invitations, optimizing social media engagement, writing press releases, meeting agendas, recruitment, discourse pissing contests...

capitalist/whitesupremacist/ heteronormative/patriarchal/ colonialist/nationalist/ecocidal/ speciest/ableist/imperialist

system. I also used to think that I had to list out every intersection of oppression, every time, or else I'd lose ~woke~ points on tomorrow's issue-of-the-day social media post.

FILLER: *Who is GIVE ME BACK? How would you describe the band's sound/ content?*

ALEXA: GIVE ME BACK is Eddie on guitar/vox, Shantanu on bass, Shea on drums, and me as vox.

SHEA: jeez, this might be harder than I thought. It feels weird writing this by myself through email without the reference of the rest of the band or the interviewer haha. GIVE ME BACK is, I would say, some people trying to express themselves in a way that attempts to occupy a space in the Pittsburgh DIY music scene that is kinda empty right now maybe? Like, releasing frustrations through calling attention to shit we think is wrong—not to get moralistic or ignore nuance, but in that we didn't want any poetics or fence-sitting to obscure our stance on issues like white supremacy, homophobia, misogyny, and the hierarchical power structure that perpetuates all that shit.

Like, we just wanted to be able to create something that gave us the opportunity to stand publicly and say, basically, *nah fuck this shit!*

As far as our sound musically we def have a lot of screamo influence but are more hardcore maybe? I play drums so I cant say where the riffs are coming from exactly but I would say if your into like old converge or something you might appreciate the noise we make.

F: *Sup with the name? Where's it come from? What are some of your personal influences?*

S: Anyone who is an EMBRACE fan will know I stole it from one of there song titles. I did not get it from the zine of the same name, but Ebultition Records and *HeartattaCk* zine, who I believe were affiliated with the *Give Me Back* zine, definitely were an influence on the vibe I wanted the band to have. I don't know, its pretty clearly a kind of statement of reclamation.

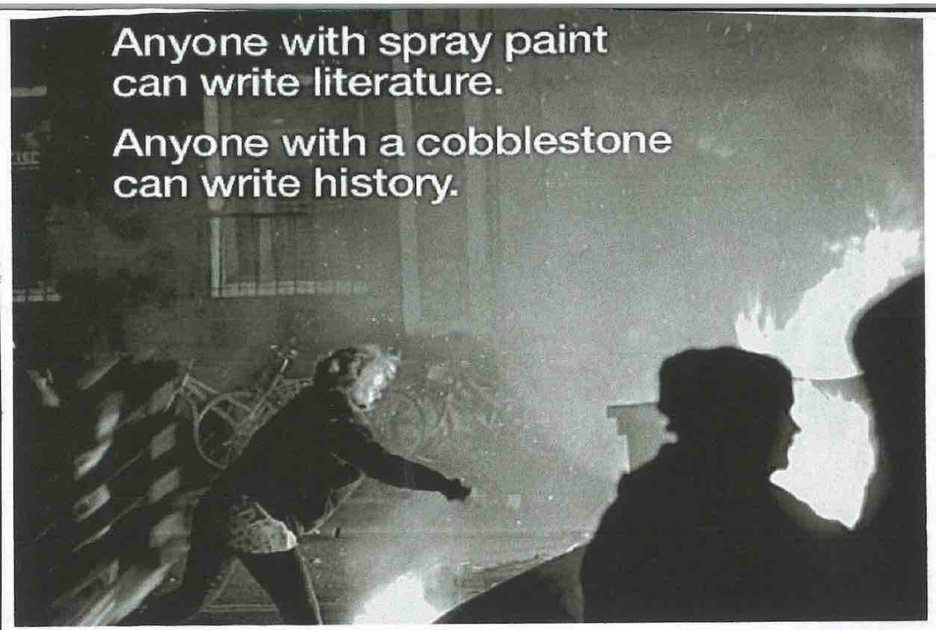
What that means to you, or the other members of the band, may vary. For me its like trying to get back that feeling I used to get from hardcore when I was newer to it. Like that feeling of awe and wonder and being challenged to grow and create and participate in something real.

Eco-justice and sobriety were things that radically changed my world view and really challenged me at a young age. I remember getting into heated arguments not only with my own family members but like my friends parents as well about that shit. I'm not at all saying I'm trying to bring back the vegan straight edge hardcore scene or whatever, but I do want to present (less dated) ideas that challenge and inspire—that empower, but also make certain people feel uncomfortable. Which also brings up the importance of "all ages," at least to me.

My first 12 years of going to hardcore shows in the 1990s were as a minor under 21, which is just a couple years shy of half the amount of years

I've spent going to shows all together. My parents were not really present. All my brother and I had was skateboarding and punk, our friends and music. I wasn't learning about the world from family or school, it was lyric sheets and bands talking to the crowd at shows. from friends giving me zines and literature, and driving me to shows and protests. I'm still involved because I'd feel like a fraud not at least trying in some small way to give that back to younger generations, or older generations for that matter.

But also, to be honest, a lot of things that influence me are ideas actually coming from the younger generations. That sounds like a cliché as fuck thing for an old person to say, but a lot of ideas that are "too PC" for older heads is common courtesy for younger kids now.



Attacking is not distinct from communicating the reasons for our attacks, or building the means to survive, because we survive in order to attack, and we attack in order to live, and we communicate because communicating attacks the isolation, and isolation makes living impossible.

Shea: DIY to me means self determination and autonomy, persuing your goals with intrinsic motivation for the good of your community not for, and without permission from the arbitrary bureaucracy of the state.

"Play music, book shows, write zines, grow gardens, travel, work on bikes, cars, motorcycles, tell your crush how you feel, defy gender roles, fight white supremacy, visit people in prison, etc. what ever you do, do it on your terms. Without deference to pretentious gatekeepers. Don't wait. Do it now."

Filler: *Anything you'd like to add?*

Shea: Just want to say thanks for doing this. And in case I get run out of Pittsburgh after this comes out, if there's anyone in any other city that reads this and wants to start a band hit me up. Thanks. Take care.

"I wasn't learning about the world from family or school. It was lyric sheets and bands and talking to the crowd at shows... from friends giving me zines and literature and driving me to shows and protests."

When I think back to a lot of my favorite bands growing up, even the more political ones, most of them were comprised mostly of straight white dudes. And without perspective, veganism and straight edge did seem like the most important and radical thing in our white suburban lives. But there was, and is, more to hardcore and activism than white suburban angst and indignant lifestyle choices.

Of course, LGBTQ & POC kids built the foundation for all this DIY punk shit. But I feel like I grew up in a time when people were just only beginning, thats to the efforts of bands like LOS CRUDOS and LIMP WRIST, to wake up to the affects of queer & POC erasure, not only in pop culture but in our own DIY punk scene.

But these days I've been *consistently* stoked on and influenced by newer bands coming up, like AMYGDALA from TX, SOUL GLO from Philly, MASSA NERA from NJ, LISTLESS & .GIF FROM GOD from RVA, COHERENCE from CA, and tons more bands bringing challenging crucial perspectives and kick butt riffs to hardcore.

On a less posi note, the biggest influences on me actually are my own depression & personal frustrations. The fact of death and passage of time. The fear of a wasted life. Honestly these are probably me biggest influences in my life right now. Sounds like some dumb fight club bullshit but sadly its true.

Filler: *Word is you've got a demo dropping soon? Who'd you record with?*

Shea: Yeah we recorded some shit. Dave Rupel recorded us in his living room in Garfield and they're being sent off to Owen of the mighty SHIN GUARD for mixing & mastering.

FILLER: *What are some of your favorite local venues to play at? The DIY scene here can be pretty fractured by age, genre & geography — how do you think your favorite venues fit into this dynamic?*

ALEXA: Babyland is my favorite local venue to both play at and attend shows at. For me, there's almost always a really good energy there & I like the industrial-esque interior. It can be tough because its a much bigger space than a basement, so if there's a small turnout then its much more noticeable. Overall though, Babyland rules.

SHEA: I suppose my favorite venue would be Babyland. From what I heard (and Ive done zero research on this so don't listen to anything I say) is that the building that is Blumcraft, the building that houses Babyland and various other organization's offices or whatever, is owned by the people who made the Signal app? Which is cool, I use the app, its not even a big deal but I think its just the idea that the place exists because of the philanthropy of some techie is a bit strange to me. But, I don't have the money to buy a warehouse so the least techies could do with there money is buy a huge warehouse and rent to people doing cool shit I suppose. And, in addition to Babyland—which is an all ages venue—and a collective of people who do carpentry and bike mechanics and various other trades, there are other spaces within the building that are also rented out to groups like 1HOOD, an organization that supports black artists with a social justice approach & The Glitterbox, a performance art theatre / venue. There's also Just Seeds, an artist collective that prints a lot of radical leftist political posters and whatnot. Up until recently, the Blumcraft warehouse was also home to The Little Idea, a branch of The Big Idea (a volunteer run anarchist bookstore & coffeeshop).**

Black café (RIP) in pdx once and I got crickets. It goes like this:

How do you know your an anarchist? *All your clothes are black and all your friends are white.*

Filler: *What does DIY mean to you?*

Alexa: At face value, DIY is just any Do It Yourself project, which could be anything with music, art, cooking, etc.

For me, DIY music is just making use of what you have to make, produce, distro and perform music. Nobody is really making money off of it, it's just for fun because people are passionate about it.

Lately though, DIY seems to have absorbed some other attributes. By that I mean if I say "the DIY scene" or "DIY culture," most people have something very specific in mind that includes an idea about the genre of music, how a person dresses, what they look like, their age, and their politics. It seems to me that its become more of a clique / aesthetic than a way of doing.

"When I say 'the DIY scene' or 'DIY culture,' most people have something very specific in mind that includes an idea about the genre of music, how a person dresses, what they look like, their age, and their politics.

It seems to me that its become more of a clique or aesthetic than a way of doing."

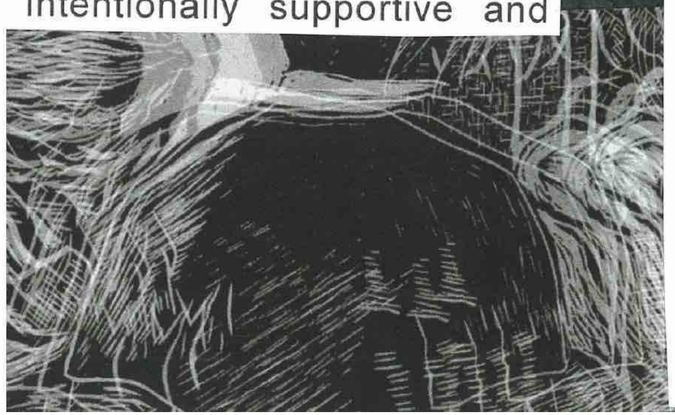
Filler: *What do you love about Pittsburgh's music scene? What do you want to see more of? Is there anything that you think the scene / community needs to seriously work on?*

Shea: I don't know if there is anything I'd say I love about Pittsburgh's music scene. There are a lot of things I appreciate about it I guess.

But overall I don't feel any belonging to this town or real connection to a scene here. I guess I do like how its not like NYC or Nashville, where even the DIY scene is influenced by people trying to make it in the music biz or something.

I would like it if people here would broaden their definition of what punk is and be more intentionally supportive and focused on building a scene with more participation in real meaningful ways by lgbtq and poc artists, rather than just passively accepting whoever happens to fall into the very narrow category that has been established as punk. I would like to see more interaction and crossover between different scenes.

I also wouldn't mind taking bars, alcohol and drugs out of the focal point of every social interaction.



Filler: *Know any jokes?*

Alexa: My face is so oily that the US wants to invade it.

Shea: I do have one joke but it might be kinda dated these days (thankfully). I told this joke at a show at the Red and

I'm also in a different band with a member of the Babyland collective; another member of the collective, Sean Learnuth, has helped me out a lot with booking shows there too. So yeah overall Babyland has been the best venue for booking/playing shows for me.

There are some sick house venue spots around the Oakland neighborhood too, like Café Verona, Glove World, and Lavender Town, but they don't let me book shows there haha. They have a lot of sick shows tho & GMB's played café Verona a couple times. Those kids are definitely doing some good work. A lot of the time though I do feel awkward being like at least 10+ years older than a lot of the people who go to those shows, which is why I think that Babyland, more so than the Mr. Roboto Project, could be a good middle ground between the South Oakland / Pitt student emo scene and the Polish Hill bar punk scene (I think Camp Clark is the only house that's still doing shows in Polish Hill right now)

I think Roboto is a good all ages spot, but apparently it's not punk enough for many folks. Some people think that's just because it's a sober space, but I guess some folks have problems with Roboto because, in order to get the start up funds for its second incarnation, Roboto accepted a loan or something from the BloomfieldGarfieldCorporation. The BGC was/is i think a major investor in basically gentrifying those neighborhoods.

**[Signal is an anarchist-adjacent(?) encrypted talk / text / messaging app that does not require data to use. Multiple high-profile legal battles have shown that, when paired with the right phone settings, the app's encryption cannot be broken by police or the state.]*

***[As a Big Idea collective member, the editor would like to say that we realized that having to infoshops in like a 10 block radius was burning a giant, unnecessary hole in our pockets haha]*

Collision is a new warehouse space too, but seems to focus mainly on just noise stuff which ive never been too savvy about. Pittsburgh used to have a lot of generator shows too but Uber fucked up one of the most popular spots.

I do want to recognize that this was definitely different than most people's experiences with the criminal justice system. Our cases had national attention and physical, emotional, and financial support from across the country.

Filler: *Have you ever been arrested? Got any stories that you're comfortable sharing?*

Alexa: The only time I've been arrested was at the J20 inauguration protests in DC, along with over 200 others.

I ended up having to fight something like six felonies & three misdemeanors for approximately two years (we ended up facing like 80 years in prison), but luckily the charges were dropped with prejudice like two weeks before I had to go to trial. That was over a year ago and I still haven't made it back to DC to collect my shit from evidence yet.

When I got released from jail, I got to be surrounded by over a hundred open arms, food, new shoelaces, and transportation. Most people don't get that kind of support upon release.

One interesting story though is that one of my court dates happened to fall on the same day as the Juggalo March on Washington, so after court I got to attend that and see ICP live... which was definitely not something I thought I would ever do.

I guess an ideal show is when every artists has their own original rad creativity to bring to the table that is enhanced by their own experiences and perspective. where all the artists are different yet are appreciated and supported and everyone feels connected by common ideals. where folks aren't just there because they happened to be at the bar that night. or just hanging around outside to make a token appearance because there friend guilt tripped them into coming to see their band. or they are just there because they know its an acceptable show to be seen at by the right people. and I know the latter to be true because I'm guilty of it too yall.

All I'm saying is its rad when you go to a show and are blown away and inspired and feel that energy you felt when you first started coming to shows. or when you just lose your mind in the pit, finger pointing and stage diving like a 1988 NYC hardcore album cover, which is sick too.

Filler: *ACAB?*

Give Me Back: absolutely. all cops are traitors.

Filler: You recently started incorporating some pretty dope samples into your sets. What are they from, and why did you pick them?

Shea: Honestly a lot of those samples are just stuff I came across falling down youtube holes I guess. I would just be watching dead prez interviews then click on an Angela Davis talk, and so on. I just made a playlist and started saving videos that I thought contained really good points, or that conveyed ideas much better than I ever could while nervous and out of breath between songs at a show.

In ACJ I worked intake and saw some crazy shit. This one dude was fighting like five cops as they were bringing him in. Eventually the cops won and they threw him in this cage in the showers and just doused him with pepper spray. When they took him away, they made me mop up all the pepper spray in the showers.

I could probably write a whole series of zines about jail stories, maybe I will someday, but for the purposes of this interview I don't want to go on too much about that.

Filler: *What makes a show ~good~ ?*

Alexa: I think its 50% energy from the band and 50% energy from the crowd. I definitely perform more if I can tell people are into the set, but if the crowd seems bored its hard to return a hype energy.

There are some bands though that can hype up a crowd no matter what and I hope I can get to the point as a vocalist where I can bring that energy.

Shea: I really appreciate a mixed bill show. Shows mixed with not only all kind of hardcore and punk but with hip-hop, EDM, spoken word, performance art, noise, or whatever. When bands all get railroaded into playing overly curated and refined shows the scene gets cliquey, predictable, and boring.

I feel like back in those Ebullition days a lot of their comps and shows would feature heavier hardcore along side emo and spoken word. Likewise today, I've noticed a lot of other towns' scenes are booking more shows and fests where the focus is on bringing together, supporting, and showcasing lgbtq and poc artists rather than like just booking an all rawnoise d-beat show, or an all mid-2000's twinkly Midwest emo show, or something.

Shea: Haha, so you want to hear about me getting arrested down town when Trump came through Pittsburgh a few years back?

I actually tried to write my own zine about that whole experience last winter but it all got erased from my computer like 10 pages into it and I didn't want to start over. but yeah, basically, it was a Trump rally and shit got kinda wild I guess. I ended up kinda getting into it with this uniformed cop and got tackled by a bunch of cops and taken in. A couple other folks got arrested that day too with similar charges.

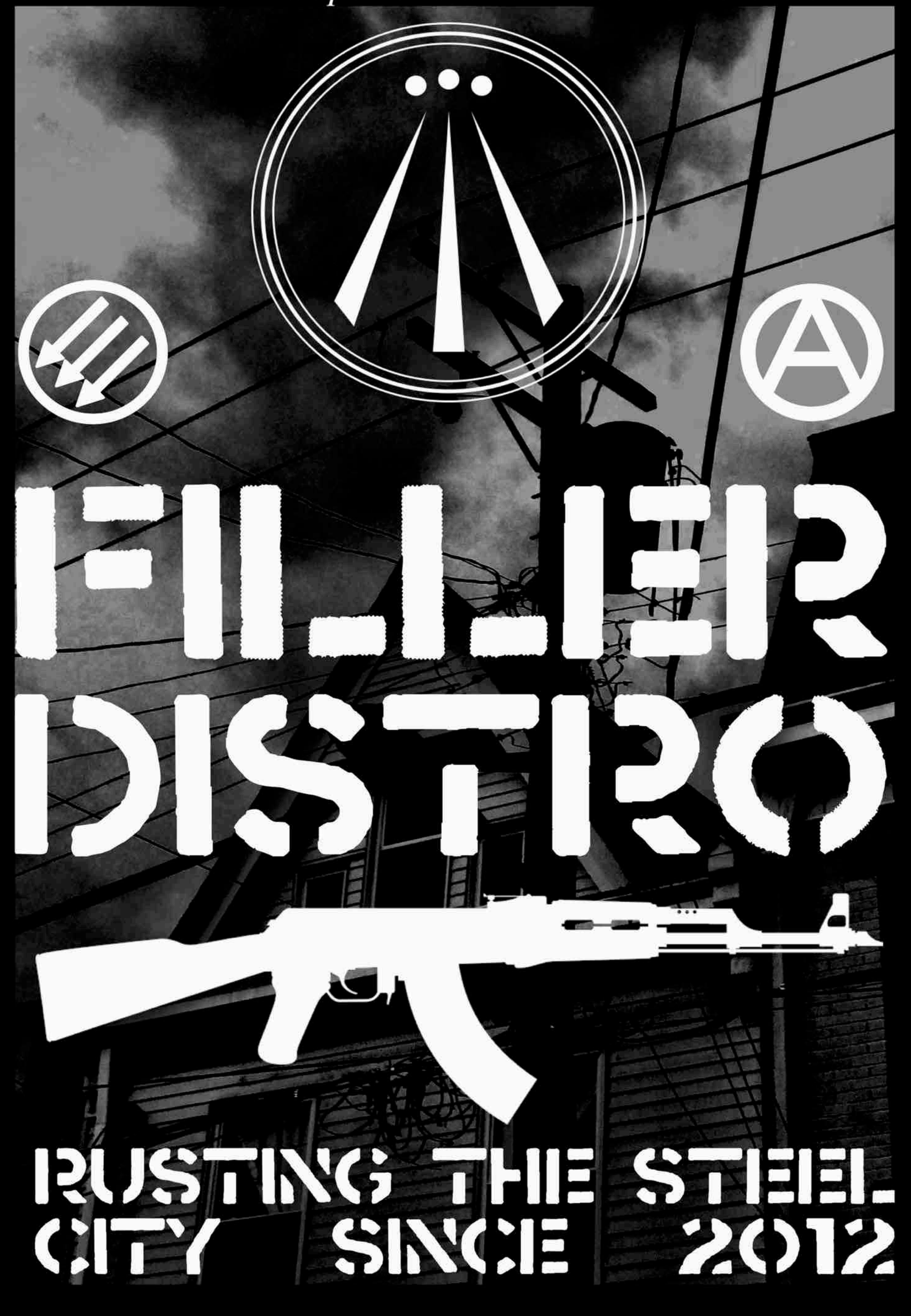
After like a year of court dates they dropped all of the felony charges but we plead guilty to a misdemeanor simple assault charge. My codefendant and I spent a little over a month in Allegheny County Jail and had two years probation.

Its just a misdemeanor, but I know I haven't gotten jobs because that shits on my record. My probation just ended this past spring.

I've also been to jail in texas, florida, virginia, and even in baja California mexico. I think I still have warrants in [redacted] but that was all for just like oogle shit though — I spent over a month in jail in florida just for train shit. I don't know, jail sucks, but I've never had any kind of dramatic violent experience like in the movies. I'm not saying jails aren't violent places, but its usually the guards you gotta watch out for. In my experience jails are mostly filled with people who can't afford to pay bail, or who violated probation or some other arbitrary bullshit like that. Like police, the screws just exist to regulate the poor and protect property and wealth.

Its a crazy experience, being in court and seeing people get decades long sentences for nonviolent crimes right in front of you. Or to hear people in jail talk about being in there for almost a year when they haven't even gotten to their sentencing hearing yet.

this city rusts in crimson red // the skyline's guilt knows a thousand dead // these streets are stained where martyrs bled // and now a specter's dream haunts us instead…



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